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THE DECORATOR AND FURNISHER.

THE BIRGE WALL-PAPERS.



THE hand-made wall-papers of the firm of H. M. Birge & Sons for the present season goes ahead of all previous records. A great many new embossing effects have been introduced, in which the entire surface of the paper is made to represent canvas, bur-lap, hammered metal, Louis XIV. scroll work, daisy patterns, sealskin, and other leather effects.

In these hand-made goods, some of which are 22 and some 30 inches

wide, magnificent effects are exhibited. There are fine scroll motives printed in various tones outlined with gold, thrown upon hammered metal and blended canvas metal grounds. Some of the grounds are in flat blended tones, and scroll work in old rose effects outlined in gold is thrown on blended grounds of green and drab, blending with blue and red and blue clouded effects. These papers have friezes and ceilings to match.

Some of the grounds are termed half metal effects, that is to say, the metal has been lightly rubbed over the surface, and



FIG. 1.—MUSIC ROOM.—Style, Romanesque.

afterwards dusted off, only a portion of the metal adhering to the goods. There is a noble frieze with a clouded ground of rose and greenish drab, embossed with the effect of embroidery canvas and mail-cloth effects. These peculiar and original effects are obtained by first taking a plaster cast of a piece of real mail-cloth or embroidery canvas, and subsequently making an embossing die to correspond with the plaster cast, thus tak-

ing by this means, the embossing of the goods accurately represents the texture of the woven fabric it simulates, and when such a texture is covered with half metal effects in various metallic colors, it creates an absolutely new and brilliant effect in wall-papers.

The embossing effect already referred to as Louis XIV. scrolls are produced in the most ingenious manner. These small

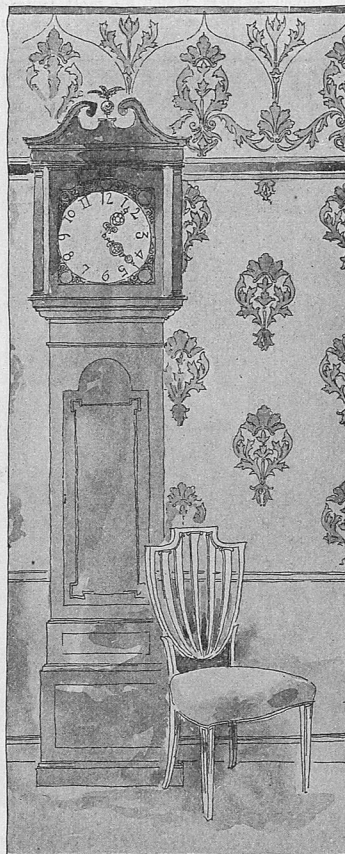


FIG. 2.—HALL.—Ornament, Gothic Stencil.

scrolls are raised upon the ground of the paper, and are all high lighted with gold, the sunken parts being covered with a dark color. The process of producing these scrolls is as follows: The paper is first coated with metal, after which the metal is coated with a thin water-color wash, say of dark sienna. The paper is then embossed with a scroll effect, which raises certain parts of the paper above the level of the general surface in the form of scrolls. The paper is then rapidly put through the brushing machine, and the brushes necessarily only wipe off that portion of the water-color stain that is on top of the scroll work, thus revealing the gold beneath, and leaving untouched the deeper parts, which are coated with water-color. By this means the scroll work becomes most accurately coated with gold, and the effect is new and beautiful. On these papers again the pattern is printed in varying tones of the colors employed to obliterate the scroll work from those portions covered by the pattern, which is afterwards outlined in gold. The same process is applied to canvas and mail-cloth embossings, producing strange and beautiful effects. There are new rubbed effects, consisting of bronze covered papers afterwards colored and embossed, and then rubbed until the embossed figure shows upon the surface. A Gothic scroll is shown, with frieze to match on a rubbed canvas embossing.

The system by which this firm's books of hand made pat-

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terns is made up is to put one pattern only in each book, running the pattern through every variety of ground embossing, blended tones, silk and flat effects, rubbed effects, and so on. In silk effects the embossing lends a beautiful charm to the goods. The motives are usually floral, and the grounds are in some cases a flat blending of rose and green, drab and blue, etc. All ceilings are a few shades lighter than the wall-filler.

There is a magnificent line of hand-made patterns made to imitate hand tooled leathers, which are most suitable for dining-room and libraries. These papers are rich, antique and

pink. A Marie Antoinette paper suitable for halls, dining-rooms and libraries is produced in this color. The motive is an interlacement of garlands and ribbons, with frieze and ceiling to match.

In 30 inch hand goods there are decorated canvas grounds, with large floral patterns, no friezes being necessary to complete the scheme of decoration. Some of these papers are the *ne plus ultra* of decorative effects. There are foliage compositions produced in two tones, through which the ground is seen in a glimmer of light, producing distant atmospheric effects. There are Renaissance stencil patterns produced in two tints of terra cotta. The noble frieze, which is thirty inches wide, only repeats the pattern at intervals of five feet. There are special ceilings made to match these effects, in which the ornament does not repeat itself, there being a stiling, filler, extension, and corner decorations, all supplied with the wall paper.

There are embossed canvas grounds, printed with flat tapestry colors that are very refreshing to the eye. Stencil patterns in two tones of dark bottle green, pink and drab brown

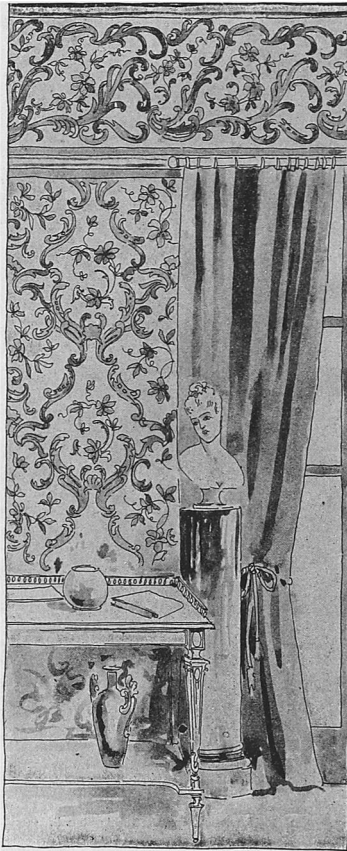


FIG. 3.—RECEPTION ROOM.—Style, Rocco.

sumptuous, and in some of the patterns a marbelized effect is observable, like a mosaic inlay. In old leather effects the Colonial pattern can be used for hall, parlor or library. It has a gold ground, that gives the appearance of lacquer, and the paper is varnished, as are the majority of the hand-made papers, which prevents them from tarnishing.

In blended flats a red blotch is observable at intervals on the paper, which gives a curiously unique and hand-frescoed tone to the production. One of the most charming motives we have ever seen is a buttercup and daisy pattern, produced on half-metal grounds and Louis XIV. embossing. There are wreaths and festoons of the flowers, and the ceiling design, which is in harmony with the walls, is produced upon a canvas embossing. A wreath of daisies is produced in the form of two separate, but intertwined wreaths, which is a unique device, as it permits of the use of contrasting colors. There are dull reds and greens, olive green and drab, buff and blue in two tints of yellow and so on, that form noble wall decorations.

Messrs. Birge & Son have substituted half metal grounds for lacquer effects, with the result of producing an entire novelty in wall-papers. One of the most striking colors in the line is an old wine color, which resembles a deep shade of Roman

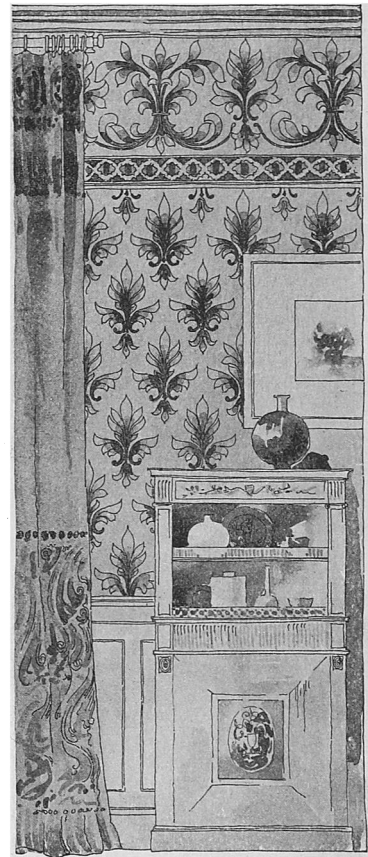


FIG. 4.—PARLOR.—Greek Stencil.

are produced, each stencil being differently blended in white and drab. There are Rocco stencils printed in *fleur-de-lis* style in blended metal grounds. Both frieze and wall-paper are produced on hammered metal grounds, the ceiling having a canvas embossing.

There are rich and sumptuous reproductions of Spanish and Cordova leathers in parlor and dining-room colorings. Gothic stencils are produced, illuminated with flashes of gold that look like pearl inlaying—an absolutely new and unique effect. These are produced in blended canvas and other brush gold grounds. Some of the grounds are flat in canvas embossing, having a tint of brown on unbleached brown linen; and again we have patterns printed in china blue on white hammered metal grounds.

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There are quite a number of patterns in these 30-inch hand-made papers in Venetian Renaissance stencillings, produced on brush metal grounds and other clouded effects. There are *fleur-de-lis* scrolls and Byzantine motives in all combinations and ground decorations. Many of the patterns are in soft tapestry effects, and the old leather effects already referred to are extremely rich and noble.

Returning to the 32-inch goods we present our readers with four examples of the more noble patterns that are produced in every conceivable style of treatment.

Fig. 1 is a music room treatment,—a beautiful scroll in the Romanesque style. This particular pattern produced in blended bronzes is very fine. It is also produced in glimmer and scintillare effects, and has a ceiling to match.

Fig. 2 represents a hall treatment, the ornament being in the Gothic style. This stencil outlined in metal on a terra cotta ground, with frieze and ceiling to match is absolutely beautiful. The same pattern is produced in Gobelin blue and in drab tints. The motive is also printed in glimmer and scintillare effects that have the appearance of a mosaic of many colored pearl inlaying.

Fig. 3 is a reception room decorated with a Rococo paper. This motive outlined in brown on a dull orange ground makes a warm and cheering decoration. The patterns can also be had with a ground stripe in glimmer, and in scintillare effects, outlined in gold. The frieze has blended grounds, and there is a ceiling paper to match.

Fig. 4 shows a parlor decorated with Greek stencil in blended scintillare effects on a blended ground outlined in gold. The blue and pink scintillare coloring gives the wall the effect of being inlaid with jewels.

THE ROBERT GRAVES CO'S WALL PAPERS.

STIMULATED by the unprecedented success that attended the efforts of this firm in former years, they have been encouraged to make even greater exertions for the present season, thereby maintaining the reputation accorded them by

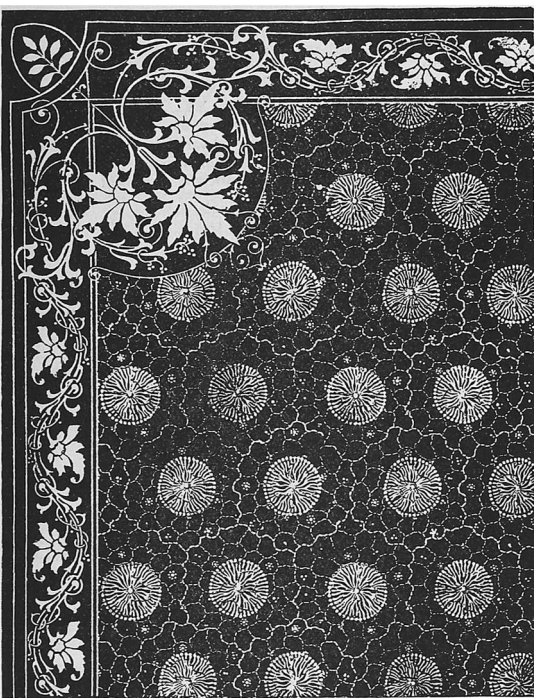


Fig. 1.—Ceiling Decoration in Stencil Treatment.

the trade as producers of novel and at the same time practical decorative effects.

This is due in a great measure to the fact that the same care and attention is bestowed on goods selling at moderate prices as on the more expensive styles, making the line *uniformly strong*, and therefore not dependent on a few isolated desirable patterns for its merit.

One of the difficulties with which many dealers have to contend is their inability to secure salesmen of sufficient artistic ability to make up combinations that are harmonious in draw-



Fig. 2.—Side Wall and Ceiling in Anglo-Japanese Treatment.

ing and coloring, consequently failing to obtain the best results with goods that in themselves may be very desirable. To overcome this difficulty nearly the entire line of the Robert Graves Co. for the present season is composed of combinations, comprising not only the side wall hanging and frieze, but the ceiling decoration and filler as well, thus enabling the dealer who handles these goods to give his customers the benefit of decorative suggestions by the most talented artists in the United States.

The increasing demand for goods suitable for public buildings, churches, theatres, hotels, etc., has tempted them to produce some styles that are more especially adapted to these purposes, and although our limited space does not permit us to illustrate more than two examples (see figs. 1 and 2), the line will be found replete with same. These goods are of large design and broad in treatment.

In addition to the above goods the firm manufactures elegant assortments of pressed goods, flocks, damasks, and varnished tile papers which are well known to the trade.